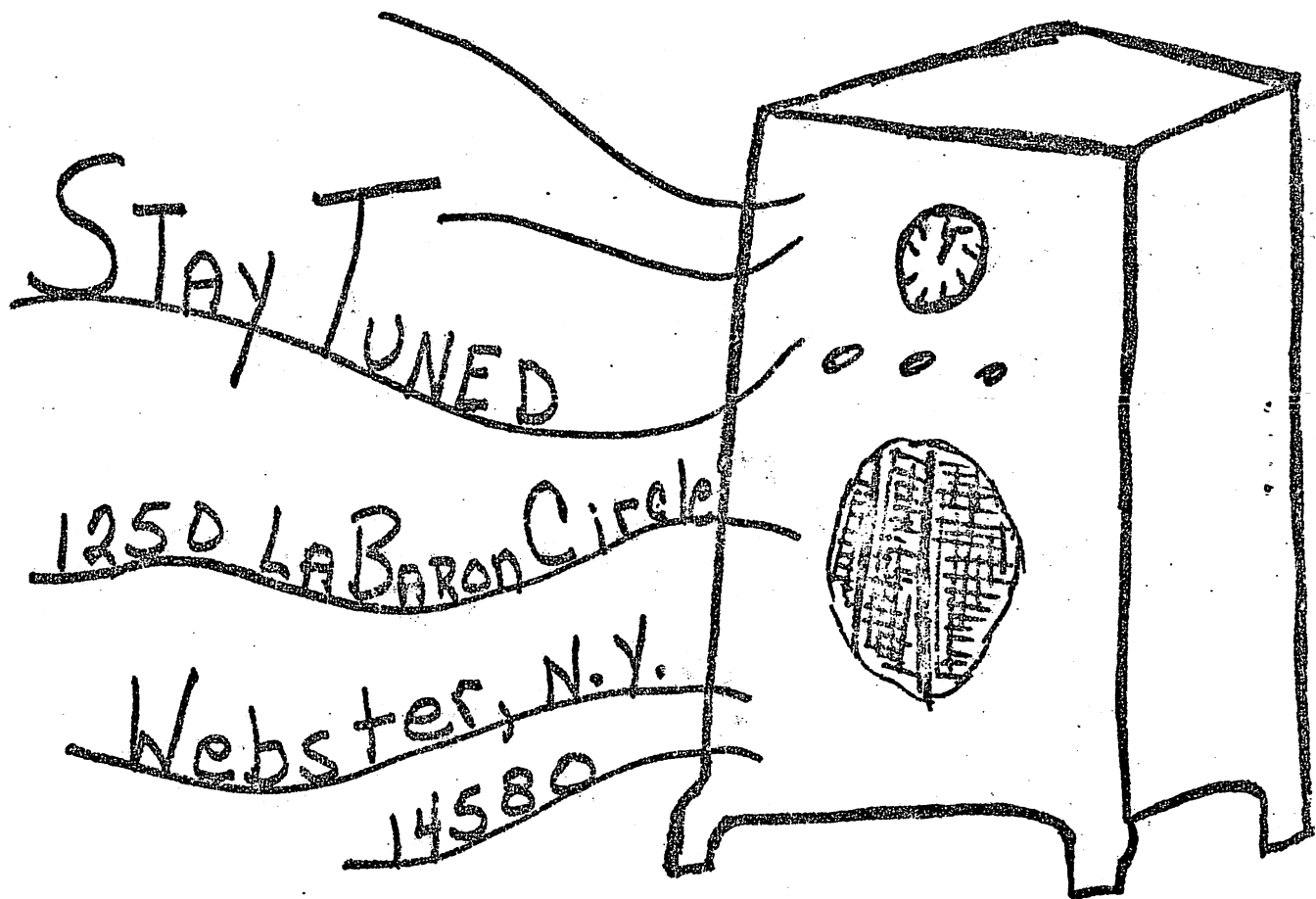


January, 1971



EDITORIAL

"Stay Tuned", that's the name that has been selected for this monthly publication. My thanks to all who have responded with names, donations, information and articles. Although we did not solicit any donations for the newsletter, we have received \$8.00 in donations. Now we feel obligated to put the newsletter out, whereas when we started it was an idea and if it didn't work, it did not cost anything but our time. Now it's our time and some of your money.

Many thanks to those who offered names for this publication, and your combined contributions led to the final selection.

Not only will we feature old radio shows, but the music of days gone by will also be featured.

Here in Rochester, N.Y. we are most fortunate to have as program manager on WHAM 1180 on the AM dial, Bill Givens, one of the foremost collectors and authorities on the big band era. WHAM is a 50,000 watt clear chanel station and on an irregular basis Bill does a Saturday night show either of four or five hours duration on the big bands or a tribute to a big band. "Stay Tuned" on Saturday nights to 1180 on the dial and if Rochester American hockey is not being broadcast by Bill, you may hear him start one of his tributes by saying: "Where were you on....."

That's all for now, but remember this publication depends on your contributions in the form of articles, questions, information, requests, etc. "Stay Tuned for next month's issue.

Welcome to the first edition of what we hope will be a long running and informative newsletter to collectors of old radio programs. Our initial letter indicating that we were considering such a newsletter was mailed to one hundred people who collect or are interested in old radio programs. The response was about 75% and all were in favor although we did find out that other publications such as "Hello Again" which is distributed montly by Jay A. Hickerson, 6 Koczak Court, North Haven, Conn. 06473 are in circulation.

Our main objective will be to air problems that collectors have and hope for response from other collectors who have had and overcame these problems.

We will also try to publicize gripes that traders have so that we can all benefit by better recording techniques and descriptions of

our shows.

Naturally we feel that the search for special shows or episodes of certain shows should be a major endeavor of this publication and we will attempt to list particular wants of traders.

Sooner or later we will all believe that some sort of library of old radio shows should be set up and while none of us are foolish enough to give away our shows, we can keep a current library of catalogs and supplements as they are issued. At this time with a staff of five of us working on our own collection and the newsletter, we have the facilities for such a library. So our subscription rate is a copy of your current old radio show catalog and supplements or new catalogs as they are issued.

WHAT COLLECTORS WOULD LIKE TO KNOW

Experience, education and helpful hints from others are the methods we utilize to improve ourselves in anything we do. In this hobby of collecting old radio shows, big band sounds, etc. on tape we often run into problems which we are unable to solve with existing equipment that would ease our problems.

Response to this new newsletter has been acceptable, but contributions in the form of articles has been negligible. I guess we sort of expected this since most of you are quite busy with your normal work activities as well as your collections, and of course, the holiday season was upon us as we called for articles. We did have questions, though, and would appreciate answers since solving another's problems will lead to better tapes for all of us in trades and sales.

1. Are there any tricks or methods of removing backgrounds, cross-talk, hum, etc. on tapes without destroying the program? This question could also be phrased: How can we improve sound quality on tapes? Any ideas, comments or articles? Let's have them.

My wife was overjoyed when I took up the hobby of collecting old radio shows last March before leaving on vacation for Florida. Her main praise was that I had finally gotten into something that would keep me home more often. Well, it does, but my wife still doesn't get to see me as the den has been converted into a studio, library, office combination and most of my off-work hours have been spent there.

In fact, if I ever catch up with trading and sales, I have an old tape library to reinvestigate.

Fortunately my sister and her husband moved up into this north country last year, and with her husband attending school two nights a week, she volunteered (?) to handle the clerical end of my operations on those nights. This allows me to put more time into actual recordings. Another couple we are quite friendly with also took an interest in "old radio" and John and Carol Monroe have their own assignments. John keeps as many people advised of our collection as possible and really follows up on articles and any interest that might be shown. Carol takes care of all the catalogs from collectors we trade with and updates our catalogs within theirs so that duplicate shows are not traded unless improved quality is obtained.

With all this assistance and my wife responsible for recording all records obtained, I do have a bit of space time to put together this newsletter. After the experiences with our television set over the past two months, I am a firm believer in old radio. Since the set hadn't been serviced in the five years we had it and it really needed it, we sent the set in and four weeks later received it back with a bill of \$93. Well, the remote action still didn't work, so back it went. A week later it came back and the bill was \$108 total. All was fine until Saturday morning when it went completely. Pushing the circuit breaker caused smoke, so today the set is scheduled to be picked up again. Is it any wonder that I love old radio?

In my archives I know there are tapes of Big Band Tributes that we intend to catalog soon. These tributes were broadcast over radio station WHAM in Rochester, N.Y. on a very irregular schedule and were narrated by Bill Givens who is considered an authority on the big bands.

In our collection someplace there are tributes to Glenn Miller, Buddy Rich, Jan Savitt and there must be more. These tributes go from four to six hours and usually feature discs never publically released. Bill's background information on the bands is as worthwhile as the music itself. We keep looking for more tributes but as station manager of WHAM, Bill has his hands full. He also does in-depth sports reports twice nightly, the play-by-play descriptions of all Rochester Americans' hockey games on Saturday and Sunday nights and a Sunday afternoon show from 1 P.M. to 6 P.M. called simply, "Music for a Sunday Afternoon".

Our music collection is fairly large with even a Russ Columbo album included and we usually use some of the "Music for a Sunday Afternoon" show as a filler for trades and orders that do not take up an entire tape.

Well, that's all for the light side this month. Listen again next month.

After all the suggestions for names for this publication we decided on "Stay Tuned". Really it says everything.

PROBLEMS OF THE MONTH

Jay A. Hickerson in his publication "Hello Again" commented in his November issue of traders deliberately editing out commercials, air checks and credits. Naturally the fault goes back to the original collector who either has the disc or taped the show off the air. If the disc or the original taping does not include air checks, or credits, there is nothing that can be done but the opening and closing themes are usually recorded. Many collectors who sell tapes may omit these parts of the show from tapes sold but not from trades. One thing we all have to remember is that your customer of today usually becomes a collector of tomorrow using the tapes he bought as trading material and the tape of that show will eventually end up in the hands of other collectors.

We must face the situation that there are no steady repeat customers in selling tapes of old radio programs. Once any individual has collected a number of shows, he will find it cheaper to trade rather than continue buying from you or other collectors who have shows for sale.

Those of us who do sell shows either by reel or by the hour do so mainly to support our hobby which becomes costly in tape purchases, mailing and recorder repairs.

Reputation as a seller or trader is the one thing we all have to strive for. To improve our reputation, it is necessary to trade or sell full shows and to be fair in judging sound quality.

Enough said, your comments are solicited.

OPINIONS WANTED

Mrs. Alice L. Bethel, P.O. Box 6171, Torrance, Calif. 90504 is a collector of old radio shows, 78RPM records and long playing albums. Her collection of records dates back to 1935 and Mrs. Bethel is going to be putting together her first catalog.

Since most of the readers of this publication collect radio shows and most of our collection is on tape, let us concern ourselves with a catalog listing.

Mrs. Bethel would like some ideas on a catalog format and the type of information that should be listed about each show.

Those of us who have catalogs either in their first, second, or third printings know that each time we reissue a catalog, we make changes. Let's give those who are starting the wisdom of our experience and all of us can learn what are the essentials to each of us in a catalog listing. Send your comments to: "Stay Tuned" 1250 La Baron Circle, Webster, N.Y. 14680

DOES ANYBODY HAVE FOR TRADE

1. A particular episode of Jack Armstrong where Billy and Betty are under the influence of a hypnotic drug and are being forced to walk off a tall building.
2. Charlie Chan shows other than "Case of the Romantic Engineer", "Curious Ride of the Sea Witch", "Case of the Talking Doll", and 15 min episode concerning Deacon Jessup's murder.
3. Any complete shows of the Fat Man.
4. Episodes of the Big Show with Tallulah Bankhead.

If any reader has any of these shows for trade or would like a particular show or a particular episode of a particular show, please contact us.

ON THE AIR

Check your local radio listings. It's been a long time since radio listings have said anything about the dramas, mysteries and comedies of the Golden Age. Now they are back. Well, at least a few

of them are back. The Lone Ranger, the Shadow, Sherlock Holmes, and Gangbusters are being listed to local radio stations by Charles Michaleson, Inc. of New York City. Lum and Abner are being distributed by one of the actors who played on the series. In addition, we have heard that Ellery Queen minute mysteries are being aired and that War of the Worlds (original 1938 Orson Wells version) was offered for rebroadcast this Halloween.

With radio stations being contacted to rent these shows and air them legally, it's a wonder that more stations are not airing old radio. The problem probably is one of sponsorship and ratings. Radio time is still quite expensive and local sponsors cannot afford full half hour slots. Stations meanwhile feel that they cannot get enough commercials into a show during the three or four breaks in an old radio show.

In most areas it still has not been proven that old radio shows can make a comeback but unless it is tried, no one will ever know.

When we say old radio shows are being reaired legally we mean just that. Unfortunately possession of the show is not enough since most shows were copyrighted and copyright holder approval must be obtained. In addition, actors have to be identified and royalties paid per performance through the actor's guild. Failure to comply will find the station in trouble (even university stations) or the individual supplying the show if they signed a release.

Why haven't the discs, tapes, or scripts of the Golden Age of Radio returned to radio of today? Certainly those of us who live old radio programs realize that shows such as the Lone Ranger, the Shadow, Gangbusters, Sherlock Holmes, Lum and Abner, etc. are available for rebroadcast by radio stations. The cost of these shows to the station is not prohibitive with an average rate of about \$35.00 per episode from information available to us. The problem has to be sponsorship. Radio time is still quite expensive and sponsorship has been taken over by local merchants, or local franchises of national organizations.

The national big time advertisers such as Johnsons Wax, Auto Lite, and the rest have put their major advertising dollars into television and have only allotted minimum dollars to radio advertising in the form of widely dispersed one minute spots.

Certainly for the independent radio station the "top 40" or "Country and Western" music formats allow for major saturation of one minute commercials.

Recent surveys have also shown that the major radio audience are in their automobiles and that radio prime time where maximum commercial saturation takes place at the highest rates is quite different from prime time on television. Radio prime times are from 6 A.M. to 9 A.M. and from 4 P.M. to 7 P.M. when the majority of people are in their automobiles on their way to or from work.

Surveys also indicate that the average listening audience only listens to the radio at 20 minute consecutive intervals although there may be three or four twenty minute intervals per day.

Armed with this information and radio stations still struggling to be profit making business, it appears that although some of the programs from the Golden Age of Radio are available that only a handful of nostalgic program directors will take advantage of them.

If we accept the inevitable that programs preserved on discs or tape from the Golden Days of Radio will not make a large scale comeback on the radio stations of today, we are left with these programs being preserved by collectors like ourselves.

Naturally we enjoy them and there are thousands of shows available and we quickly learn that our hobby of collecting becomes quite expensive in terms of monetary outlay for tape, recorders, and recorder repair. To continue our hobby without diverting too much of household expense into it we soon realize that we either have to specialize in collecting a few shows which contain our favorite radio characters or dub shows for sale to individuals who would like to join our ranks. Even in this type of business, you don't keep a customer too long before his collection is to the point where he can trade with other collectors. Where does the cycle end?

RATING SOUNDS OF TAPED SHOWS

Glancing through catalogs of various collectors, sound ratings are listed by terms such as excellent, very good, good, fair, and poor. Most of us seem to think that the other guy over rates the sound quality of his show when actually sound quality is going to be more dependant on recording techniques and the copy number of your tape from the original disc or recording from the air.

It is interesting to see shows cataloged as "rare". It might be a selling point, but the show doesn't stay rare as copies are traded or sold. What was rare soon becomes commonplace or at least that episode of that show does.

In months to come, with input from you, we hope to devise some sort of a universal system among collectors for identifying sound quality and the copy number from the original.

Let's hear your suggestions.

If this publication is to succeed, it will depend upon communication from those of you who receive it. Any article prepared by you will be published (space permitting). Send all articles, requests, questions, ideas, knowledge, catalogs, etc. to: Stay Tuned
1250 La Baron Circle, Webster, N.Y. 14580

*Vol 1
#1*

OFF THE RECORD

Hi, I'm John Monroe and this is OFF THE RECORD.

To start, I am the type that is very interested in people and like to know about them a bit, as it puts things on a more personal basis.

So first, about me and mine. I'm 31, a native Rochestarian, spent four years touring the world in my Uncle's Air Force and am a salesman by profession. I have a wife, who is from Oregon, two little ones, a girl, eight, and a boy, four. My enjoyments are old radio, sports car rallying and pizza, which I usually enjoy while sipping a vodka martini, of all things.

Now I shall do a sneaky thing and tell you a bit about Bob Joseph, as he wouldn't! Bob is 35, a native of New York City, spent his service time with the Air Force in Germany and is a Personnel Administrator by profession. He has a lovely wife and a three year old daughter. With loves for old radio, rallying and pizza, he and I seem to paralell, but not really as Bob is a rallyist of national stature and is known throughout the country. He likes gin martinis. (Some people have no taste in drinks!)

Now, on to radio!

First I would like to trade "wants" with any and all. I have specific wants as far as shows, information, etc. and I know that you do, too. So, I'll list mine here and would appreciate any answers from you. Also, please send me your desires, I'll publish them

in this column and let's see what happens.

I'm a nut on weird things, so here goes: Tom Mix, when was it first and last aired? Who was the first actor to play Tom? Was Ralston the only sponsor? Does anyone know where any other episodes are? Next, is "there was a show...." area: I remember a show that was about college boys who were, I believe, amateur detectives. The period was 1890's or turn of the century. The show lead in with hoofbeats of a horse drawn carriage. The only episode I remember had the solving of a break-in where the "victim" really committed the entry, which they figured out when he had told them that someone broke the window to gain entrance. The boys saw the glass on the window had fallen out, meaning that it was broken from the inside. Sorry I can't remember more, but I really want info on this series. Last, my wife wants the play, "On borrowed Time", which she remembers from radio. Anyone know about it?

Another couple of points of would-be interest: Anyone who knows of stations who are presently or have ever re-broadcast old radio is asked to drop me a line about it, with station call letters, location, shows aired, etc. I will in turn solicit them for some comments that we could publish from them on whatever, as I'm sure that their comments would be interesting to all. Also, on this track, anyone who could send me names and current addresses of any personalities that were on the shows would be greatly appreciated. I will contact them and see if any would be interested in contributing to this column. (Sort of our own "Whatever became of...?"). I have a collector here locally who has been in contact with Bob Smith (Howdy Dowdy, etc.) and Bob may be contributing as soon as time permits.

Now on to an idea borrowed in part from the local paper and in part from Jay Hickerson. Jay is constantly seeking out the highest prices paid for tapes (and so far a lot of us have been taken) and our local paper here runs a service column called "Help" which assists readers in getting, among other things, proper service and prices with companies.

Having had some bad experiences, as I'm sure you all have had, I would like to start my own version of a Help column. Drop me a line about any real problems that you have had with any collectors or companies and you can document. We will keep a file on them and try to help effect a solution on your behalf.

A word of question about J. David Goldin of Radio Yesteryear.

(Anyone who does not know who J. David is, please deduct 14.63 points from your final score.) Word has it that CBS took him to court here in New York over his public release of his albums and cartridges of 90 Themes. Result, as we hear it, was that Dave ~~won~~ and the court ruled that in discarding or destroying their transcription discs CBS gave them up to PUBLIC DOMAIN!

There's more! In his usual "friendly fellow collector" way, is J. David holding up orders and pressing to keep money already in for orders (while not intending to ever deliver) from some collectors as we hear it or not?

We, via this column, will keep you posted on any more heard about the above. I would also appreciate it if anyone has information about this that they would pass to me for publication.

Is J. David now an employee of CBS? As such, would he try to claim for CBS, that all of his discs are now again in their control? Using this premise, could they say that any show that J. David has on disc that we have also on tape is their property? Would he claim that we have no legal right to sell these shows to anyone and further claim that this far out premise is not only legal, but retroactive?

This writer feels that, while I am not a lawyer, it seems that if that were true, it would be in direct 180 degrees out of phase with the court ruling of PUBLIC DOMAIN.

I'll close this for now with a question and some advice: Is Mr. Goldin trying to enjoin all of us from selling, leaving only himself to do so? We are collectors and all love nothing more than to bring new people into our fold. We must start by selling to our new friends until their inventory builds up enough to allow them to start trading. We also all need some sales to disuade cost of equipment, repairs and tape. Does David want our ~~equipment stopped~~, our equipment stopped, our inventories to grow stagnant and no more new collectors unless the money goes into his pocket for it?

My advice: New collectors- perhaps you should think twice before you deal with Radio Yesteryear (J. David Goldin) Box H Croton-on-Hudson, New York 10520 for any reason.

Did you know that we here at STOP run a complete research service? We will research the availability of any show for you free of charge and ~~procure~~ it for you.

J. David: If you are reading this, I hopefully solicit you to help in clearing up these questions. I will publish you in complete context in anything you care to relate John G. Monroe 1-716-328-62

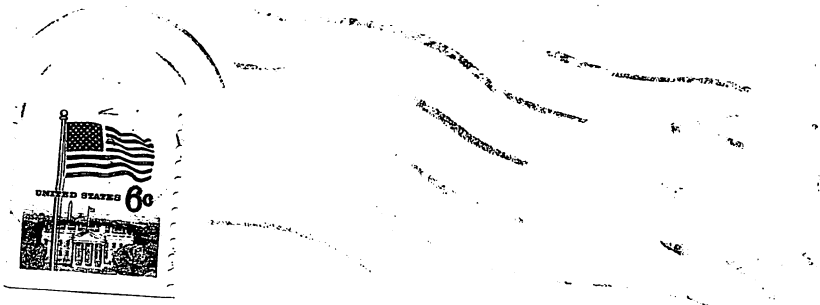
THIRD CLASS MAIL

THIRD CLASS MAIL

Allentown, Penna 18105

Box 686

Race Memorial Year



SOUND TAPES OF THE PAST, INC.
P. O. BOX 81
WEBSTER, NEW YORK 14580